1. **School:** School of Liberal Arts  
   Department of Performing Arts  
   Course Number: PERFA-114L  
   Course Title: Sight-Singing I (has been listed as Music Theory/Ear training Lab 114L)

2. **Justification for the Course:**  
   Central to music study is the development of “audiation”, i.e. the connection between aural discernment of intervals and how these are represented in notation. Just as one might internally “hear” the voice of an author when reading a novel, the musician needs to hear music when reading it in notation form. The skill of sight-singing demonstrates the musician’s ability of audiation: musicians learn to sing music represented on the page without the assistance of an instrument. The nature of this skill (on the spot demonstration) requires a lab setting wherein students can individually demonstrate their audition progress in real time. Sight singing training is a foundational area of study in peer colleges and universities: to offer it permanently at St. Mary’s would better align our curriculum with peer academic institutions.

3. **Student Population:** Students will be music majors and minors who are either concurrently enrolled, or have previously completed, Perfa 114 Music Theory/Ear Training, or students from the general population who meet the pre-requisites. We have offered this course twice, and 7-11 students were enrolled.

4. **Relationship to Present College Curriculum:** Sight singing (building audiation skills) strengthens and augments theoretical understanding, and enhances a musician’s ability to tune in solo and ensemble performances. We will be petitioning for it to be required for all majors and minors.

5. **Any extraordinary implementation costs:** No costs or additional equipment is anticipated at this time. Syufy 110 is where it has been taught thus far which works well and poses no negative impact on facility use.

6. **Library Resources:** None are needed at this time.

7. **Course Credit and Grading Options:** Students who complete the course will receive one (.25) SMC course credit. Students and professor meet in class for two hours and ten-minute intervals weekly throughout an academic semester. Because it will meet slightly longer than most .25 courses, a minimum of one hour of student work will be expected for every hour of in-class instruction. A lot of activity that would in other classes constitute homework needs to be done in class with the instructor.

8. **Pre-requisites:** None. This is our introductory course.

9. **Course Description for College Catalog:** Study will be focused on learning to visually and aurally identify musical intervals to develop skills in music-reading. Class and homework activity will include analyzing and singing simple melodies with increasing difficulty (from beginning to intermediate levels). Pre-requisite course is Perfa 11, Music Fundamentals, or the equivalent (students must have the ability to read music before enrolling in this class).

10. **Course Content:** See attached syllabus (two parts).
11. Review of Experimental Offering: This course was offered by lead faculty with expertise in the field of music reading skills, and the course content was designed to parallel offerings at peer colleges and conservatories. The music program director reviewed and approved the content and the execution of the course, and there was periodic contact with the Music Theory instructor for Perfa 114 (the class for which this course is a lab). The students participated in an informal feedback sessions at six weeks into the semester and to solicit feedback on the organization and content of this course to discern the perceived helpfulness of the assignments and assessments. Slight modifications were made along the way as a result and the end of semester student evaluations were highly positive.
This course is a “lab” which is designed as an extension of Perfa 114-01: Music Theory/Ear-Training, in which concurrent enrollment is required.

Instructor
Dr. Julie Ford (“Dr. J”); jaf17@stmarys-ca.edu
Office: LeFevre Theater Rm 5
Office Hours: M 1:45-2:45pm; T 1:45-2:45pm

Required Text
Music for Sight Singing by T. Benjamin, M. Horvit, R. Nelson; Schirmer/Cengage Learning

Required Materials
(1) Tuning fork A=440: Purchase at a music store or online (http://www.amazon.com/Tuning-Fork-Soft-Shell-Case/dp/B0012I8F60). Note: It is not acceptable to use an app or a pitch pipe instead.

(2) Music manuscript paper for taking notes and quizzes in class (available at the bookstore or for free printable paper online. Note: homework needs to be hand-written and may not submitted as a result of using music writing software (such as Finale)

Course Description
Sight singing is a form of musical literacy that helps broaden musical engagement and strengthen independence and perception as a musician. Most people develop their musical understanding through aural perception (perceiving what is heard) and our job in this class is to build that perception and to associate what you hear and feel with a visual representation (music notation).

This course serves to strengthen your aural awareness and written discernment of melodic, harmonic, and rhythmic patterns so that, increasingly, you see what you hear and hear what you see. Your work in and out of class will be to develop clear strategies for practicing sight singing: your goal will be to design “a sight-singing strategy” that you can continually use to strengthen this aural-visual connection, which is life-long pursuit of musicians.

Course Activity In and Beyond the Classroom
- going through “pre-read” strategies (quick analysis that will help you sight-read)
- sight-reading melodic examples from your textbook (on the spot in class and as homework)
- singing intervals and chords (including inversions) on demand, from any pitch
- quizzes on all of the above, some in-class, some as homework

Daily practice is expected – Average of 20 minutes per day. If you do, progress will be outstanding and obvious. If you do not, you may not make much progress and you may feel discouraged.
Learning Objectives
(1) Be able to articulate your preferred strategies (pre-read and analysis before sight singing) as well as warm-ups that assist in the process (e.g. singing all intervals in succession, singing arpeggiated chords, and I-IV-V7-I progressions)
(2) Demonstrate a secure grasp of abstract concepts: sing all intervals and all modes from A=440
(3) Provide a practice routine for maintaining and building on these skills

Regular sight-reading practice is essential to your success in this course. You must set aside time to practice applying sight reading strategies including practicing singing intervals, arpeggios, and modes. If you practice, you will do well on in class quizzes/homework which are primarily designed to measure progress.

Attendance & Punctuality Sight-singing is an action that can only be measured in the moment so punctuality and attendance are central to this course. We must all be particularly mindful of respecting other’s time and responding to punctuality in an equitable way (that is, it is not fair for those who are on time to allow others to arrive late).
- A “tardy” of up to 10 minutes will be counted as 1/3 of an absence; later than ten minutes will count as ½ absence. “Tardies” will affect grading significantly.
- Students can miss two classes without their grade being lowered. Each subsequent absence lower one’s grade by 1/3 (from an A to an A-, etc.)
- There is no way to make up for grade reductions due to tardies or absences

Grading – Progress Based
Attendance/Punctuality 50%
Quizzes (in & out of class) 30%
Midterm 10%
Final 20% sing all intervals and all modes from A=440

Practice rooms in Syufy Hall are available for your use. With a deposit, you can rent a key from the Performing Arts Dept. office in LeFevre Theater.

Student Disability Services extends reasonable and appropriate accommodations that take into account the context of the course and its essential elements for individuals with qualifying disabilities. Students with disabilities are encouraged to contact the Student Disability Services Office at (925) 631-4358 or sds@stmarys-ca.edu to arrange a confidential appointment to discuss accommodation guidelines and available services. Additional information regarding the services available may be found at the following address on the Saint Mary’s website: http://www.stmarys-ca.edu/sds.
Process of Learning Sight-Singing Skills I (The Path to Learning Outcomes)
Dr. Julie Ford, Spring 2016

OVERVIEW OF PROCESS

*These are somewhat fluid steps and progress from one to another differs student by student.*

---

**STEPS OF THE PROCESS IN DETAIL**

Introducing Concepts:

**Weeks 1-3**
(1) You must be able to hear intervals internally ("audiation") and in order to sing intervals by name and by sight
   - to improve this skill you should practice singing all intervals daily (m2, M2, m3, M3, P4, etc.)
   - practice patterns of consecutive intervals out of context (patterns provided)
   - work toward finding every note from a single pitch (A=440)
   - familiarize yourself with the skill of singing with numbers (i.e. each scale degree as a number between 1 & 8)

(2) Learn to recognize what intervals look like on a staff quickly
   - two adjacent spaces or two adjacent lines = 3rd
   - adjacent space-line or adjacent line-space = a 2nd
   - fourths have a distinct look: they can be perfect or augmented
   - fifths have a distinct look: aurally fill in with a third to create a triad
   - sixths: one large than a fifth
   - seventh: one degree smaller than an octave

(3) Learn to recognize rhythmic patterns:
   - see beats, see patterns that fit within a beat and tie beyond a beat
   - favor the inner-pulse as the grounding factor

**Weeks 4-7**
(4) Learn to see melodic and harmonic patterns (sequences, upper and lower neighbors, arpeggiated triads in root or inversions) within melodies & designate specific guideposts within a melody (places where you can regain your orientation should you get stuck).
Apply Concepts in Abstract

Weeks 8-10

(1) Practice recognizing intervals as written on the staff
   - write out patterns on the staff in several keys, treble and bass clef
   - practice singing patterns by reading them off of the staff (actual notes, not just numerical patterns)
   - identify specific patterns to focus on to hone your skills
   - begin to transfer abstract to actual melodic fragments
(2) Practice finding any pitch from A=440, and then building any interval from that pitch
(3) Begin application to melodies with leaps and discover what processes work for students individually; observe other approaches
(4) Continue to practice abstract concepts
Apply Concepts in Context

Weeks 10-14

(1) Focus on musical examples
(2) Try several approaches
(3) Self-analyze what works
(4) Develop a process
(5) Continue to practice abstract
Concepts and work toward progress

Strategies/processes in hand
for Life-Long Practice:
LEARNING OUTCOMES

Final Exam

(1) Be able to articulate your preferred strategies; sing warm-ups and drills to establish any center of pitch including I-IV-V7 orientations with inversions
(2) Demonstrate a secure grasp of abstract concepts: Sing all intervals from a single pitch
(3) Provide a practice routine for maintaining and building on these skills
PERFA 114L: Sight Singing I
Review of Library Resources Summer 2016

This is a review of library resources for the course “Sight Singing I”, which is a lab and an extension of PERFA 114-01: Music Theory/Ear-Training. The library will be able to support this course using the existing collections and collection budget allocated for the Performing Arts.

Collections

The Performing Arts allocation for library resources is shared between music, dance, theatre, the MFA in Dance, and also includes support for the LEAP program. Prof. Ford indicates that no new library resources are needed at this time for this course.

The library does not have many resources on sight-singing. I note that the required text for this course is *Music for Sight Singing* by T. Benjamin, M. Horvit, and R. Nelson. Should Prof. Ford wish for the library to acquire this text to be placed in the textbook collection, I am happy to facilitate this. Other suggestions for monograph titles, media, and sheet music in support of this course are welcome provided the library resource allocation for the Performing Arts can support it.

The following is a brief selection of databases and titles in our collection related to this course. Library of Congress Subject Heading: **Music Theory**


Databases:

1. *Naxos Music Library*: More than 126,000 CDs and 1,800,000 tracks including choral, vocal and vocal ensemble music.
2. *Naxos Sheet Music:* More than 45,000 sheet music titles available.

**Library Instruction**

No formal library instruction is indicated for this course. Library research assistance is available during regularly scheduled reference and research help hours as well as by appointment.

Respectfully submitted,

Josh Rose  Librarian, Performing Arts June 10, 2016
Hi Julie,

I have reviewed the proposals for permanent course status for Perfa 120: Conducting, Perfa 018-01: Lyric Diction, Perfa 114L-01: Sightsinging I and Perfa 117L-01: Sightsinging II. I have also circulated them among SOLA chairs and directors for feedback, but received none. All of the concerns I raised earlier have been addressed in these final versions, and I am happy to lend my support to these proposals.

Thanks & cheers,

Sheila

<New Proposal for Permanent statusl-PERFA 120 Conducting.docx>
<New Proposal for Permanent status-PERFA 018-01 Lyric Diction.docx>
<New Proposal for Permanent status-PERFA 114L-01 Sightsinging I.docx>
<New Proposal for Permanent status-PERFA 117L-01 Sightsinging II.docx>